open; it is plain pointed with dripstone; the tracery has disappeared, and there are two mullions running straight up into the heads. On the south side may be traced a single light window under square dripstone, now bricked up.

Interior.—The nave is separated from either aisle by three arches resting on piers (each of which consists of four half pillars) with early perpendicular capitals and bases. The tower is supported by massive frame-work. The nave has an open timber roof, each principal consisting of horizontal tie-beam, with king-post and struts. Close to the door stands the font; it is composed of the bowl of a former font turned bottom upwards, and a modern bowl rests on the bottom of the more ancient one. This latter is octagonal, with a shallow square leaf on each side. At the east end of the south aisle is a plain trefoiled piscina.

The chancel is ceiled and plastered. Close to the communion-table are brasses of a knight and his lady, each figure 15 inches long; underneath are their children. The inscription is lost; according to Manning's "List of Monumental Brasses," the date is *circa* 1510. Near this is a brass-plate bearing the following inscription, it relates to George White mentioned below:—"Here lyeth George White, esquier, the sonne of Richard White, esquier, which George died the 13th day of June in the year of our Lord God 1584." There are no other monuments of interest.

HISTORICAL NOTICE.

The name is said to be derived from the Saxon hou, a hill, and tun, a town; it is otherwise written Atahou, and Hatton. It belonged, in Edward the Confessor's reign, to one Got, a freeman; but William I. gave it to Battle Abbey, as is shewn in the following extract from Domesday Book:—"The land of St. Martin de Bello (Battle), in the hundred of Berdestaple; Gotine, a freeman, held Atahou in King Edward's time, for a manor and three hides all but 20 acres, always 2 carucates in demesne."

The following is from the Book of Chantries:—"Then one Villane, now none: then 10 bordars, now 15: then one fishery, now none: 4 servants: wood for 1,000 hogs: then 2 horses, now 3: then 4 beasts, now 19: 100 sheep, then 60 hogs, now 100 all but 8: 4 stands of bees and 3 sochmen of 1 hide; always 1 carucate, and 15 acres of free land: then worth 100s., now 6*l*, and those 15 acres worth 30d."

The rectory, or great tithes, belonged to Battle Abbey, but at the Dissolution they passed with the manor. The advowson has been in the Dean and Chapter of St. Paul's since 1325.

The manor and hall were granted by William I. to Battle Abbey. It remained with them till the Suppression, when Henry VIII., in the year 1540, granted it to Sir Thomas Darcy; he immediately alienated it to Sir Richard Rich. His son, Edwin Rich, alienated the manor of Hoton, *alias* Hutton Hall, to Jerome Weston, who soon parted with it to the White family. Richard White married Maud, daughter of Sir W. Tyrrell, of Heron. Richard; his son, succeeded; then his son, George White, who died 1584 (see inscription above), then Richard White, followed by his son Richard. His son George sold it to Thomas Cory, who left nine acres for the support of the poor and repairs of the church. Thomas Cory died in 1656, and is buried in the church. John Heyward then possessed it; then William Hatherly, who sold it to Robert Surman for 15,200*l*. Henry Hall (brother of Sir P. Hall, of Upton) bought it for 12,060*l*. He died in 1749, and was succeeded by his son Henry.

AMATEUR.

THE INSTITUTE OF FINE ARTS.—The Institute held their first conversazione in their new rooms, Great Marlborough-street, on the evening of Saturday last, when the walls and tables were literally covered with fine works of art. The rooms, which are scarcely large enough for such a purpose, were much crowded. We were glad to see a sprinkling of the Royal Academicians there, and hope that all personal differences amongst the members will be forgotten, in a generous emulation to render the society as advantageous to art and artists as it may easily be made.

CHURCH OF ST. JOHN THE BAPTIST, SOUTHOVER.

THIS church has been a focus of attraction to antiquaries during the past year, owing to the well-known discovery, in its vicinity, of the mortal remains of William first Earl de Warren, and Gundreda his countess, daughter of William the Conqueror. These venerable relics were preserved in the church; and a sepulchral chapel attached to the edifice is now building for their reception.

Perhaps few small churches in this part of England contain more varieties of architecture than Southover Church; specimens of early and late Norman, decorated, and late perpendicular or tudor, being blended with some of the architecture of the last,—the "revived Pagan" of Mr. Paley. Of this age, is the massive brick tower at the west end.

The church consists of a single pace or nave and south aisle. The north wall, fronting the street, has been newly faced with flint, the wall being built of rubble, and formerly coated with plaster: buttresses have been erected between each window, and a handsome deeply-recessed door-way in the decorated style inserted in the tower.

The windows in the north wall are five, two of which are in the decorated style; the others, square-headed windows, are probably of the 15th century. The east end is lighted by two windows: that in the chancel, a four-light window of the tudor style (the gift of the rector); that in the aisle, a square-headed one.

On the south side, the windows are all of the tudor period: one of four, and three of three lights. The basement story of the tower is lighted by a similar window. The church is entered from the ringing chamber, by a pointed door-way, part of which is concealed by a gallery. The massive square Norman font stands near this door-way; it is of large size, and utterly devoid of ornament.

The nave is divided from the aisle by four remarkably short and massive Norman pillars and semi-circular arches; from the eastern-most of which springs, in a curious manner, a late perpendicular or tudor arch and pillar, and about half of another arch, bisected by the east wall; no doubt the church was thus curtailed of its fair proportions by some utilitarian churchwarden for the sake of the materials.

The church has been thoroughly restored and repewed, it having been closed for eight months. The pews are low and painted oak; several are open benches. The windows contain some good specimens of stained glass, consisting principally of sacred emblems, the Agnus Dei, the Dove, the sacred Monogram, an ancient emblem of the Blessed Trinity, &c. The east window is filled with glass cast into a variety of elegant patterns, and relieved with coloured borders; it has a very rich effect.

The roof is probably of the Tudor period; the principal timbers are visible, and are painted oak.

H. E. D.

THE WORTH OF AN ACORN.

WE have been favoured with the following statement of the contents and value of the celebrated Grove Field Oak, which was felled upon the estate of Mr. Thomas Gifford, of Chillington, near Wolverhampton, in 1786.

	Arms.		Girth.		Feet.
Built 30 ft. long			5 feet girth..		750
1	30 feet	.....	9 in.	.....	17
2	30 „	.....	14 „	.....	41
3	14 „	.....	9 „	.....	8
4	26 „	.....	10½ „	.....	47
5	41 „	.....	13½ „	.....	81
6	23 „	.....	14 „	.....	34
7	29 „	.....	9 „	.....	16
8	35 „	.....	14½ „	.....	36
9	19 „	.....	8 „	.....	10
10	18 „	.....	11 „	.....	15
11	18 „	.....	12 „	.....	12
12	30 „	.....	12½ „	.....	32
13	24 „	.....	10 „	.....	16
14	26 „	.....	12 „	.....	26
15	25 „	.....	17 „	.....	50
16	15 „	.....	12 „	.....	15
17	19 „	.....	17 „	.....	24
18	12 „	.....	8½ „	.....	6
19	13 „	.....	19 „	.....	30
20	10 „	.....	24 „	.....	40
21	23 „	.....	11 „	.....	19
22	15 „	.....	13 „	.....	15
			Contents in feet		1,310

Total amount £250 0 4

14 cord, 3 feet, of wood; 4 tons of bark.

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

Rome.—German art-critics have now started the idea, that *historical* paintings should depict historical (*welt-geschichtliche*) events. They apply this remark reflectingly on a late picture of Mr. Rahl, of Vienna, now at Rome—"The Triumphal entry of Manfred into Lucrecia," exhibited in the Art-locale near the Porta del Popalo. The execution, however, is said to be good, and, technically, quite perfect. A cartoon by the same Mr. Rahl—"The Persecution of Christians in the Catacombs of Rome," is said to be one of a historical character. Here, however, it seems that the artist has placed a mosaic image of Jesus Christ in the back-ground, which might have existed at that time in basilicas,—in catacombs, never.

Byzantine Church in Bohemia.—The transactions of the R. S. of Prague of 1846 contain a memoir of Mr. Wocel on the Byzantine church at Zabor. This is the only specimen of round-arch architecture existing in that realm, and has been hitherto completely unknown, at least unappreciated. The materials for Bohemian architecture and art are increasing every day.

Medal in honour of Napoleon.—Messrs. Galle and Barre, die-sinkers of Paris, have just executed two medals in memory of the translation of the ashes of the emperor to France. The front of both represents the head of Louis Philippe. The reverse of the one exhibits two figures, vested in *drapérie*, standing on the deck of an antique ship; the one seen *en face*, with the regal crown and sceptre in hand, leans with its left arm on the second, seen in profile, and holding a cinereal urn. On the forepart of the vessel a cock is represented. The inscription is:—"Cineres Napoleonis in patriam relati." In the *exergue*, XXX. Nov. 1840. On the reverse of the other medal, the Hôtel des Invalides is represented, and on a ground strewn with immortelles, four persons, adorned with laurel crowns, bearing the cenotaph of Napoleon, on which lie the imperial insignia. The genius of navigation precedes them.

Cologne Art-Exhibition.—"This exhibition also shews, that art-excellence comes by starts, and can be neither commanded nor obtained at any, even the *highest* bidding, if it does not lie within the man; and if it does, we may assist or shackle him for a moment; no matter which, talent will always be talent." After these general observations of the *Kunstblatt*, we come to a brief enumeration of the architectural part of the exhibition. Mr. Osterwald, of Köln, exhibited a complete lateral elevation of the fine pointed-arch church of Altenberg, in which the age-tinted colour of the stone has much come to the artist's aid. Of Mr. Michelis, of Bonn, we have two internal views of the *Münster-Kreuzgang* of that city, built in the 12th century, also a general view of Trarbach, famous for its great architectural antiquity. The view of the corridor of a convent has a particularly grand effect, by the light striking in by one huge window in the back; the motive of this picture is taken from the house in which Beethoven was born.

Enlargement of the Paris Royal Library.—The long lasted contest between *sense* and jobbing is at last decided in favour of the former, and the library is to be *remodelled* on its *present site*—central, convenient. A vote of a grant for the enlarging of the building has just been laid before the Chambers. The present plan will not cost more than four or five millions of francs. The entire Palais Mazarin will be preserved; the houses, however, which surround the three smaller courts to the north (hitherto used as officers' dwellings), will be demolished. The same will be the case with the buildings of the late treasury, forming the north-east angle of the block. The three (obnoxious) houses in the Rue Vivienne will be razed to the ground—all which combined will permit the construction of *new* galleries on the north and east side of the huge square, as well as the enlargement of the adjacent streets. Consequently, the space of the library will be *doubled*, the building isolated on all sides—and freed from the hazy chimney-smoke of the officers of the library. The merit of this victory is owing to Count Laborde, author of "Le Palais Mazarin et les grandes habitations de ville et campagne au. 17me. siècle." Paris, 1846.

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